

For Entry Forms, see pages 6-7.

1934-35.



## Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W. 1.

*INSTITUTED, 1822.*

*INCORPORATED BY ROYAL CHARTER, 1830*

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HER MAJESTY THE QUEEN.

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### Principal.

SIR JOHN B. McEWEN, M.A., D. Mus., LL.D.

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## TEACHERS' TRAINING COURSE

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N.B.—All previous Syllabuses are Cancelled.



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**Secretary.**

L. GURNEY PARROTT.



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 DEMUTH, NORMAN.  
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 A.R.A.M.  
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 BILSLAND, MISS ETHEL, F.R.A.M.  
 BOOTH, JOHN, Hon. R.A.M.  
 DEWHURST, MADAME, A.R.A.M.  
 D'OISLY, MAURICE, F.R.A.M.  
 DRIVER, F. PERCIVAL, A.R.A.M.  
 FRY, HOWARD, A.R.A.M.  
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 HUBBARD, LEONARD, A.R.A.M.  
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 LANGSTON, MISS EVELYN, F.R.A.M.  
 MEUX, THOMAS, Hon. R.A.M.  
 SOPER, MISS PITT, F.R.A.M.  
 THOMPSON, MISS IRENE, A.R.A.M.  
 THOMSON, MARCUS, F.R.A.M.  
 WILSON, MISS MARY T., F.R.A.M.

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 COOKE, Rev. GREVILLE, M.A., B. Mus.,  
 F.R.A.M.  
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 HEAD, MICHAEL, A.R.A.M.  
 HICKIN, WELTON, F.R.A.M.  
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 ISAACS, HARRY, A.R.A.M.  
 KIPPS, W. J., F.R.A.M.  
 KNOTT, THOMAS B., F.R.A.M.  
 LANGRISH, VIVIAN, F.R.A.M.  
 LEVI, PHILIP, A.R.A.M.  
 MACEWAN, MISS DESIRÉE, F.R.A.M.  
 MATTHAY, MISS DORA, F.R.A.M.  
 MOORE, FREDERICK, F.R.A.M.  
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 NASH, A. BRIAN, A.R.A.M.  
 PAUER, JOHN, Hon. R.A.M.  
 PAUL, REGINALD, A.R.A.M.  
 PIRANI, MAX, Hon. R.A.M.  
 POLLARD, CLAUDE F., F.R.A.M.  
 ROBERTS, A. WESLEY, A.R.A.M.  
 SMITH, MISS LILIAN, A.R.A.M.  
 SWINSTEAD, FELIX, F.R.A.M.  
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 TAYLOR, LAWRENCE, A.R.A.M.  
 TIDMARSH, EGERTON, A.R.A.M.  
 WALLER, PERCY, Hon. R.A.M.  
 WEBBE, SEPTIMUS, F.R.A.M.

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HICKIN, WELTON, F.R.A.M.  
 WINDSOR, MISS MADELEINE W.,  
 A.R.A.M.

### ORGAN.

CUNNINGHAM, GEORGE D., F.R.A.M.  
 MARCHANT, STANLEY, D. Mus. Oxon.,  
 F.S.A., F.R.A.M.  
 STEGGALL, REGINALD, F.R.A.M.  
 VALE, WALTER S., F.R.A.M.



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MASON, Miss GWENDOLEN, F.R.A.M.

**VIOLIN.**

CATHIE, PHILIP, F.R.A.M.  
 CATTERALL, ARTHUR, Hon. R.A.M.  
 DYKE, SPENCER, F.R.A.M.  
 HAYWARD, Miss MARJORIE, F.R.A.M.  
 JEREMY, RAYMOND, A.R.A.M.  
 LOCKYER, JAMES T., F.R.A.M.  
 OWEN, Miss ELSIE, F.R.A.M.  
 PECKER, BORIS.  
 ROBJOHNS, SYDNEY, A.R.A.M.  
 WOODHOUSE, CHARLES, Hon. R.A.M.  
 WOOF, ROWSBY, F.R.A.M.

**VIOLA.**

LOCKYER, JAMES T., F.R.A.M.  
 WOOF, ROWSBY, F.R.A.M.

**VIOLONCELLO.**

CAMERON, DOUGLAS, A.R.A.M.  
 SHARPE, CEDRIC.  
 WALENN, HERBERT, F.R.A.M.  
 WHITEHOUSE, W. E., F.R.A.M.  
 WITHERS, HERBERT, F.R.A.M.

**DOUBLE BASS.**

WINTERBOTTOM, CHARLES, Hon. R.A.M.

**FLUTE.**

STAINER, CHARLES, A.R.A.M.

**OBOE.****CLARINET.**

DRAPER, HAYDN P., Hon. R.A.M.

**BASSOON.**

NEWTON, RICHARD, A.R.A.M.

**HORN.**

BRAIN, AUBREY H., Hon. R.A.M.

**TRUMPET & CORNET.**

SOLOMON, JOHN, F.R.A.M.

**TROMBONE.**

LANGSTON, SIDNEY F.  
 MATT, ALBERT E.

**TUBA.****TIMPANI.**

BENDER, CHARLES.

**MILITARY MUSIC.**

O'DONNELL, B. WALTON, M.V.O., F.R.A.M.

STRETTON, Colonel A., M.V.O.

**AURAL TRAINING. TRANSCRIPTION & IMPROVISATION.**

DURRANT, FREDERICK T., D. Mus., A.R.A.M.

HOLLAND, Miss NELLIE M.

MILNE, A. FORBES, M.A., B. Mus., Hon. R.A.M.

READ, ERNEST, F.R.A.M.

SHINN, FREDERICK G., D. Mus., Hon. R.A.M.

**ART OF SPEECH.**

ACTON-BOND, A., Hon. R.A.M.

COLE, WILTON, F.R.A.M.

JEYNES, ALBAN, A.R.A.M.

MARTIN, Miss CECIL, A.R.A.M.

NEWELL, Miss CONSTANCE, A.R.A.M.

THOMAS, Miss KATIE, F.R.A.M.

**BALLET.**

FAIRBAIRN, Miss FLORA M.

**DEPORTMENT & DANCING.**

BUSH, Miss NOREEN.

**FENCING.**

BERTRAND, Mdle.

**OPERATIC TECHNIQUE.**

DUNN, GEOFFREY, A.R.A.M.

McLAREN, Miss ISOBEL, A.R.A.M.

**FRENCH LANGUAGE.**

THIERY, MAURICE, Officier de l'Instruction Publique, B.-és-L., Ph.M.S.A.

**GERMAN LANGUAGE.**

WINTER, A. HERMANN.

**ITALIAN LANGUAGE.****ORCHESTRAL, CHORAL, AND CONDUCTORS' CLASSES—**

under the direction of Sir HENRY J. WOOD, D. Mus., F.R.A.M., F.R.C.M.,  
 assisted by STANLEY MARCHANT, D. Mus. Oxon., F.S.A., F.R.A.M.  
 B. WALTON O'DONNELL, M.V.O., F.R.A.M.  
 ERNEST READ, F.R.A.M.

**CHOIR TRAINING CLASS—**

under the direction of STANLEY MARCHANT, D. Mus. Oxon., F.S.A., F.R.A.M.

**LECTURER IN SCHOOL MUSIC—**

Miss LUCY M. WELCH, A.R.A.M.

**CLASSES FOR STUDY OF ENSEMBLE PLAYING—**

HERBERT WITHERS, F.R.A.M.

**DRAMATIC CLASS—**

under the direction of A. ACTON-BOND, Hon. R.A.M.



## SPECIAL TRAINING COURSE FOR TEACHERS IN MUSIC.

(T.T.C.)

1. This Course has been instituted in order to provide a thorough and systematic training in the art of teaching Music and Elocution, and, also, to meet the requirements of the Royal Society of Teachers, under which the Register is open only to those who are able to satisfy the Council in regard to their Academic and other professional qualifications. X

2. Those desirous of being admitted to this Special Training Course must prove that they possess the requisite musical knowledge and attainments to enable them to profit from the various Lectures. Entries for the full course *will be accepted only at the beginning of the Michaelmas Term (September)*, after an interview with the Principal.

3. Students who take the complete Course must choose a principal subject (in which they can obtain the Diploma referred to on page 12) from the following list :—

Pianoforte.

Organ.

Stringed Instruments (Violin, Viola, 'Cello).

Singing.

Elocution.

4. Those who are not already Students of the Academy but who are admitted to the Course will be allowed the privileges accorded to ordinary Students of the Academy, viz., attendance at the Orchestral Practices, Fortnightly and Practice Concerts, and all public Chamber and Orchestral Concerts. X

5. The complete Course comprises 80 Lectures, Lecture-Lessons and Demonstration Lessons, and occupies three terms of ten weeks each. Of these 80 Lectures, Students must attend at least 75 per cent. In addition, Students who take the complete Course may, by permission of the Principal, attend any of the Classes on the "Additional Subjects" on page 11. X

During the Michaelmas and Lent Terms, Five Discussion Classes in each term are held on Saturdays, under supervision. All members of the Course are invited to attend and take part in the discussions on Teaching, etc.

The opportunity of acquiring experience of Practical Teaching in Pianoforte, Violin and Elocution may be provided for members of the Course.

6. Students who have attended the above-mentioned percentage of the Lectures, and who give satisfactory evidence as to their ability, will receive a Testamur, which must be presented to and will be retained by the Royal Society of Teachers. This Testamur is not a Diploma and must not be used as such. X

For details of the Examination for the Special Diploma in connection with this Course, see pages 12—15.

7. Students of the R.A.M. and others may attend any single Course



or Courses of Lectures of their own choice, upon payment of the appropriate fee, for which a *special entry form* will be found in this Prospectus. There is no entrance fee or entrance examination for this purpose. Present students of the Academy, however, must first obtain the necessary permit from the Principal or Warden.

8. Students of the R.A.M. who satisfy the Principal or Warden as to attainments, may, during their fourth year at the Academy, take their Principal Study and the Training Course in lieu of the ordinary curriculum, for the same fee, viz., £14 14s. per term, but those who have passed the L.R.A.M. Examination in their Principal Subject may have this privilege during their third Academic year, subject to the approval of the Principal.

9. The Committee of Management reserve the right of refusing the entry or re-entry of any Student without giving any reason for such refusal.

**N.B.**—Attention is called to the fact that The Royal Society of Teachers (47 Bedford Square, W.C.1) require evidence of a good general education from all candidates who apply to be registered as Teachers.

#### FEES.

The Entrance fee, payable on application, is 10s. 6d. for Non-Students only. Present Students of the R.A.M. do not pay an Entrance fee when taking this Course.

The fee for the complete Course is £7 7s. per term.

R.A.M. Students, and also those taking the complete Course, may attend any single series of Lectures at a fee of £1 11s. 6d. per term.

The fee to Non-Students taking only a single series of Lectures, is £2 12s. 6d. per term.

**N.B.**—Students taking the whole or a part of the Teachers' Training Course may attend the Conductors' Class which meets on Friday mornings from 10 a.m. to 1 p.m., on payment of a fee of £5 5s. 0d. per term.

Members of the T.T.C. may take the One-year course in School Music (lectures and lecture-lessons by Miss Lucy M. Welch, A.R.A.M.) at a fee of £1 11s. 6d. for R.A.M. Students and £2 12s. 6d. for Non-Students. (Held on Wednesday afternoons.)

Entrance forms for the whole course and for the separate series of lectures are inset.

#### DATES OF TERMS.

Michaelmas Term, 1934.—24th September to 15th December.

Lent Term, 1935.—14th January to 6th April.

Midsummer Term, 1935.—6th May to 27th July.

For Dates of Lectures, etc., see separate time-table issued each term, which may be had on application.





## ROYAL ACADEMY OF MUSIC.

### *Application for Admission to the* TEACHERS' TRAINING COURSE.

Date..... 1934

Name in full.....

Home address.....

Town address.....

Date and place of birth.....

Principal subject \*.....

Have you attended any previous T.T.C. Lectures at the Academy ?.....

State if you are a present Student.....

Certificates gained—

(a) General Education.....

(b) Musical Education .....

Name and address of Referee for character and respectability, in case  
the Applicant is not previously known to the Principal—

Signature of Applicant if over age, or of Parent or Guardian if under  
age—

To the Secretary,

Royal Academy of Music,

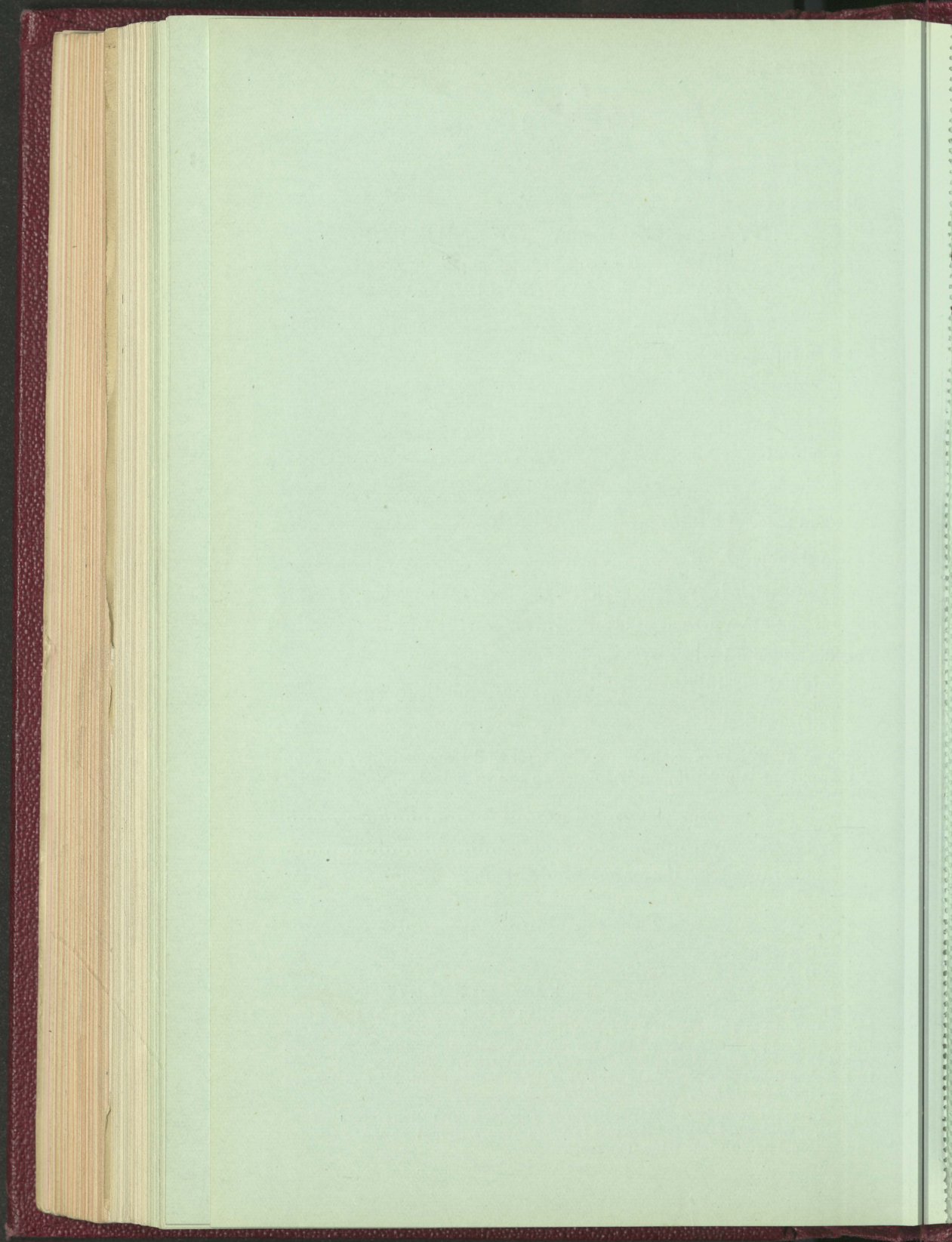
York Gate, Marylebone Road, London, N.W.1.

N.B.—The Fee for the Entrance Examination is Ten Shillings and Sixpence for Non-Students (Students of the Royal Academy of Music do not pay an Entrance Fee). A remittance for that amount must accompany this Form, which should be sent at least three days before the examination. Cheques and Postal Orders should be made payable to the "Royal Academy of Music" and crossed "Westminster Bank, Ltd., Harley Street Branch."

All remittances should be addressed to *The Secretary*, who alone gives official receipts. Scottish, Irish and Channel Islands Cheques should be made out for an additional 6d. to cover Bank Charges.

\* See page 5, paragraph 3, of this Prospectus









## ROYAL ACADEMY OF MUSIC.

*Application for Admission to*

SEPARATE SERIES OF LECTURES, &c., in connection with the  
TEACHERS' TRAINING COURSE.

Date.....

Name in full.....

Home address.....

Town address.....

Date and place of birth.....

State if you are a present Student .....

Please state Lectures and Sections required\*—

Have you attended any previous T.T.C. Lectures at the Academy ? .....

Signature of Applicant if over age, or of Parent or Guardian if under age—

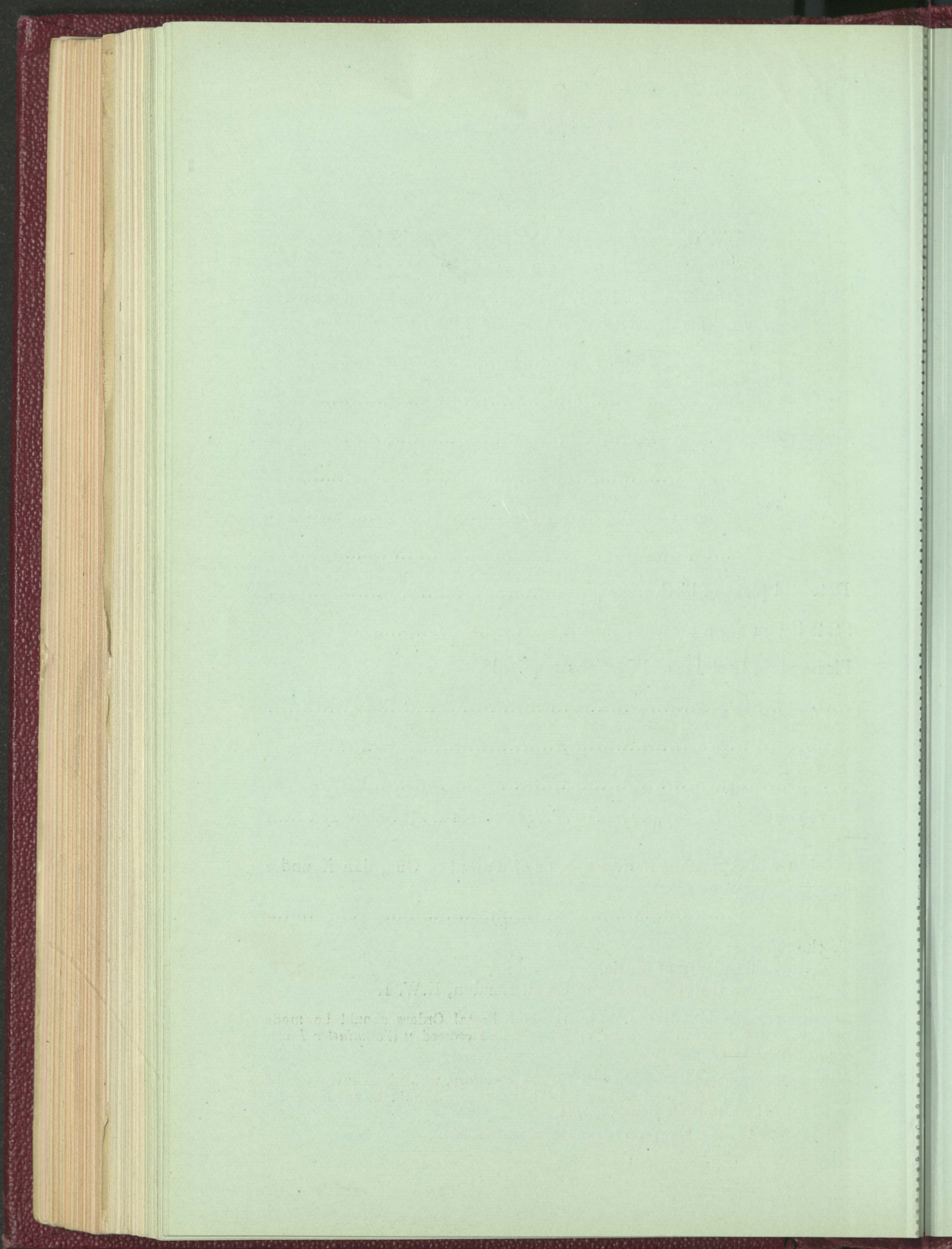
To the Secretary,  
Royal Academy of Music,  
York Gate, Marylebone Road, London, N.W. 1.

All fees payable in advance. Cheques and Postal Orders should be made payable to the "Royal Academy of Music," and crossed "*Westminster Bank, Ltd., Harley Street Branch.*"

All remittances should be addressed to *The Secretary*, who alone gives official receipts. Scottish, Irish and Channel Islands' Cheques should be made out for an additional 6d. to cover Bank Charges.

\* See pages 7-11 and Terminal Time-tables.







The following is a list of the Lectures throughout the Academic year. Synopses of these will be found on the following four pages. For details, see special time-table obtainable on application each term.

### Pianoforte, Organ or Stringed Instruments.

| <b>Michaelmas Term.†</b><br>(1st Lecture, 29th September.) | <b>Lent Term.†</b><br>(1st Lecture, 19th January.) | <b>Midsummer Term.</b><br>(1st Lecture, 11th May.) |
|------------------------------------------------------------|----------------------------------------------------|----------------------------------------------------|
| Pianoforte, Organ or Stringed Instruments.*                | Musical History and Appreciation.                  | Advanced Aural Training.                           |
| Psychology.                                                | Rhythm and the Physical Basis of Sound.            | Class Singing.                                     |
| Aural Training.                                            | Five Demonstration Lessons.                        | Five Demonstration Lessons.                        |

### Singing.

| <b>Michaelmas Term.†</b><br>(1st Lecture, 29th September.) | <b>Lent Term.†</b><br>(1st Lecture, 19th January.) | <b>Midsummer Term.</b><br>(1st Lecture, 11th May.) |
|------------------------------------------------------------|----------------------------------------------------|----------------------------------------------------|
| Singing.                                                   | Musical History and Appreciation.                  | Poetics.                                           |
| Psychology.                                                | Rhythm and the Physical Basis of Sound.            | Aural Training * or Class Singing.*                |
| Physiology of the Voice and Phonetics.                     | Five Demonstration Lessons.                        | Five Demonstration Lessons.                        |

### Elocution.

| <b>Michaelmas Term.†</b><br>(1st Lecture, 29th September.) | <b>Lent Term.†</b><br>(1st Lecture, 23rd January.) | <b>Midsummer Term.</b><br>(1st Lecture, 15th May.) |
|------------------------------------------------------------|----------------------------------------------------|----------------------------------------------------|
| Elocution.                                                 | Prosody.                                           | Presentation of Plays and Evolution of Drama.      |
| Psychology.                                                | Rhythm and the Physical Basis of Sound.            | Poetics.                                           |
| Physiology of the Voice and Phonetics.                     | Five Demonstration Lessons.                        | Five Demonstration Lessons.                        |

Ten Lectures per Term will be given in each Subject.

\* One of these subjects must be taken.

† Discussion Classes are held during these terms.



## SYNOPSIS OF LECTURE-LESSONS

### I. Psychology in its Application to the Teaching of Music and other subjects.

General analysis of the Mind ; its sub-divisions and their relationships—The Musical Gift in particular ; its diagnosis and development—The Psychology of Reading and the analysis of mental effort—Laws of Attention, Interest and Memory, and their application—Principles of Practice—Distribution of practice and the Curriculum in relation to the Teacher of Music.

### II. Lecture-Lessons in Pianoforte Teaching.

Teaching the rudiments of playing—Teaching Attention and the special forms of Ear Training as required in playing—Teaching the analysis of Shape, Rhythm, Phrasing and Technique—Teaching the laws of Technique and Interpretation—Instruction in Memorising and conquest of self-consciousness—Teaching Fingering—Use of Ornaments—Technique of Pedalling—Sight Playing—Selection and grading of teaching material—Experimental Teaching, throughout, by the Classes, and diagnosis and correction by them of causes of faults, and their cure, and of special problems of teaching under the Lecturer's supervision.

### III. Voice-Culture, School Class-Singing and Conducting.

Principles of Class Teaching—The Teacher's qualifications and needs in Training—Problems of Class Management—The Technique of Class Singing—Breathing—Faults in Voice Production and how to correct them—Principal attributes of pure Vocal Tone and how to acquire them—Diction and Expression—Pianoforte Accompaniment—Lessons by the Student-Teachers under the supervision of the Lecturer—Choice and Teaching of Songs and Part-Songs for all grades of School Pupils—Balance and Blend in Part-Singing—Vocal Exercises—Conducting.

### IV. Aural Training and Sight-Singing.

The objects and organisation of School Music Classes, and the importance of co-ordinating the whole of the musical activities of the School—General principles of Method in Teaching, and their application to Aural Training and Allied Subjects—The Development of the pupil's sense of Pitch, Time and Rhythm—The correlation of these with Notation and with the Keyboard—The Teaching of Sight-Singing and Musical Dictation—Relative and Absolute Pitch—Key-relationship and Modulation—Elementary constructive work—Phrases and Sentences—Expression and "Nuance"—Improvisation of Melodies—The Study, upon an aural basis, of Intervals from a harmonic standpoint, of Simple Chord-progressions, and of Elementary Form—Criticism Lessons by the Student-Teachers under supervision.



## V. Musical History and Appreciation.

The awakening of the pupil's interest in Music as a great art, and the development of his appreciative powers—What is meant by the "Appreciative" study of music—Its intimate connection with Aural Training—The training of listeners—The Appreciation class and its bearing on the child's other work—The cultivation of the pupil's imagination and his powers of observation—The constructive and historical aspects of the Art and how to present them—The true function of analysis—Dangers to be avoided—The need for the teacher to know much music, and to be able to illustrate well at the pianoforte—The attainments and qualifications of the Teacher.

Lessons by the Student-Teachers under the supervision of the Lecturer.

## VI. Teaching of Bowed and other Stringed Instruments.

1. **Violin.**—Instruction in the use of the various bowings, the left-hand technique, choice of positions and fingering—Independence of fingers—Relaxation and cultivation of ease and elimination of all unnecessary action—Interpretation—Phrasing—Expression—Tone production—The glissando—Memorising—Sight-reading—Advantages to be gained from Orchestral and Ensemble playing—Analysis of Methods, Schools of various Nationalities, and exercises giving general principles as to their selection and grading—Brief analyses of the works of the most important composers for the Violin.

2. **Violoncello.**—Method of holding the Violoncello and Bow from anatomical, health, and practical points of view—Production of Tone—Action of both hands and arms—Intonation (general rules for) in relation to likely faults of the fingers of left hand, both in "Neck" and "Thumb" positions—Method of obtaining variety of tone power—Hints on the general fitting of the instrument, viz., place of Bridge—Height of Strings from the Fingerboard, and the Fingerboard from the body of the Instrument, etc.—Portamento—Left-hand Pizzicato in connection with clearness and articulation in rapid passages—Analysis of a few standard works in connection with the "directions" which a teacher should impart to a pupil, including a Study, a Sonata and a Concerto—Interpretation.

## VII. Lecture Lessons in the Teaching of Singing.

Organs employed in Singing—The art of breathing—Formation of the Voice—Classification and compass of Voices—Power—Flexibility—Attack—Intonation—Tone colour—Rhythm—Time—Accent—Phrasing (other points in); The Technique of Expression—The correct use of the Registers—The ordinary faults of beginners—The daily practice of beginners; Diction—Recitative—Choice of Studies and Songs for beginners—Ideals in Teaching—Style in Opera, Oratorio, Lieder, etc.—Interpretation.

Lessons given by members of the class under the supervision of the Lecturer.



### VIII. Lecture-Lessons in Organ Teaching.

Lessons to a beginner—Technique of pedalling—Legato playing—Pianoforte technique as the basis of Organ playing—Independence of hands and feet—Phrasing and rhythm—General Management of Organ—Difference in Organs—Modern and ancient mechanism—Part playing and clear repetition—Choice of stops and stop changing—Cause and correction of faults—The building in relation to Organ playing—The literature of the Organ—Organ arrangements—The Organ as a solo and accompanying instrument.

Lessons given by members of the class under the supervision of the Lecturer.

### IX. Rhythm and the Physical Basis of Sound.

1. **Rhythm.**—The comprehensive nature of the expression, Rhythm—Its application both to music and to speech—The functions of analysis—The re-creating for ourselves, as performers or listeners, of what the composer or author has already created—Pulse and Time—The idea of Movement or Progression—Climax—Metrical, rhythmic and rhetorical (or expressive) Accent—The Anacrusis and its importance—Articulation and Phrasing—The rhyming Stanza and Blank Verse in poetry and in music—The complete Musical sentence and what it involves—The rhythmic implications of Form in Music, etc.

2. **Physical Basis of Sound.**—The production of Sound—Vibrations—Pitch—Intensity and Quality (timbre)—Resonance—The reinforcement of sound—Harmonics or Partial—Open and stopped pipes—The instruments of the Orchestra—Just Intonation and Equal Temperament, etc.

### X. Lecture-Lessons in the Teaching of Elocution.

#### 1. Technique of Elocution.

Articulation, Enunciation and Pronunciation—The Study of Inflection, Emphasis and Pause as a means of Expression—Treatment of Inversion, Parenthesis, Refrain, Rhyme, Rhythm and Phrasing—Interpretation—Cultivation of the Imagination—Treatment of Lyrical, Dramatic, Narrative and Character Poetry—Facial Expression, Gesture and Poise—The difference in teaching large and small classes—Curative work, etc.

#### 2. Prosody.

Anglo-Saxon Verse—Norman Conquest—Fourteener—Chaucer—The Octosyllable—Ballad and Romance Metres—The Decasyllable—The Great Stanza Forms—Spenser—The Sonnet—Blank Verse—Shakespeare—Milton—The Heroic Couplet—Artificial Forms—Classical metres.



### 3. Presentation of Plays in Schools and Evolution of the Drama.

How to present plays and scenes simply and inexpensively.

(a) *Greek and Roman Drama*.—Æschylus, Sophocles, Euripides, Aristophanes—Terence, Seneca, Plautus, etc.

(b) Miracles, moralities, masques, etc.—The Elizabethans, Shakespeare and his contemporaries—The Apron stage and Proscenium stage—Goldsmith and Sheridan.

(c) The continental stage, old and new—Modern plays and authors—Barrie, Galsworthy, Henry Arthur Jones, Pinero, Shaw, etc.

### XI. Lectures on Poetics.

(a) What is poetry?—The poet and the reader—Composition and appreciation—Confusions of definition.

(b) Poetry as imitation—As expression—Aural, visual, intellectual.

(c) True and false form in poetry—Rhythm—Prosody—Diction—Kinds—Figures and ornaments—Heresies—Prose-poetry—Vers libre.

(d) History of Poetics—Plato, Aristotle, Dante—Renaissance—Eighteenth century—Romantics—Modern.

(e) Parallels and contrasts with music and other arts—Composition, interpretation and appreciation—Medium—Rhythm—Form—Translations (*e.g.*, poetry to music and *vice versâ*) and reflections—The æsthetic bases—The material bases—Personality.

### XII. Lectures on Physiology of the Voice and Phonetics.

N.B.—Classes of children will attend certain of the foregoing Lecture-Lessons for demonstration purposes.

### ADDITIONAL SUBJECTS.\*

| SUBJECT.             | DAY.                                      | PROFESSOR.                                              |
|----------------------|-------------------------------------------|---------------------------------------------------------|
| Choir-Training Class | Wednesdays,<br>12.15 p.m.                 | STANLEY MARCHANT,<br>D. Mus. Oxon., F.S.A.,<br>F.R.A.M. |
| Choral Practices     | Tuesdays, 5.30 p.m.<br>Wednesdays, 4 p.m. | ERNEST READ,<br>F.R.A.M.                                |

\* These Classes may be attended by Members of the Teachers' Training Course without payment of any extra fee.



**1934—35.**

THE  
EXAMINATION FOR THE  
SPECIAL DIPLOMA

IN CONNECTION WITH THE

Teachers' Training Course

OF THE

Royal Academy of Music.

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1. The Examination takes place at the Royal Academy of Music, at the end of the Midsummer Term (beginning on Saturday, 27th July).

2. Only those Students who have taken the complete Teachers' Training Course during 1933-34 or 1934-35 will be eligible to sit for this Examination.

3. The fee for the Examination is Five Guineas.

4. Forms of entry\* for this Examination, properly filled up, together with the fee of Five Guineas, must be sent so as to reach the Secretary not later than June 1st, 1935. No entry will be accepted after this date unless accompanied by an extra fee of Five Shillings, and no late entries can be accepted in any circumstances after June 11th, 1935.

5. Any Student who, having entered, fails to attend the Examination at the time appointed will forfeit the fee paid, except in case of serious illness, notified by letter to the Secretary at least three clear days before the time appointed for the Examination, and supported by a medical certificate.

6. Students who pass this Examination will receive a Diploma signed by the Principal, certifying ability in Teaching, with special reference to their Principal Subject (Pianoforte, Singing, etc.). This Diploma will not be issued to Students under the age of twenty-one, nor

\* These can be obtained from the Secretary on application.



to those who are unable to produce evidence of having received a good general Education. It will not entitle holders to use any letters after their names (except as stated in paragraph 7).

7. Students who are successful in this Examination, and who are Licentiates of the Academy, or who become Licentiates of the Academy in any of the Principal Subjects (but see paragraph 8), will be entitled to describe themselves "L.R.A.M. (Honours)."

8. This Examination and the L.R.A.M. must in each case refer to the same Principal Subject.

9. Students of the Academy who have been full-time students at the Academy for at least four years, and *have* gained the Certificate of Merit *with Distinction* in their Principal Subject and the Special Diploma of the Teachers' Training Course, may be recommended by the Committee of Management to the Directors for the distinction of "Associate (by examination) of the Royal Academy of Music."

10. The Examination must be taken immediately after the conclusion of the Course, but Candidates who fail in the whole examination or in Part II. (*Vivá Voce*) may take the whole examination again *in the year immediately following without going through the whole Course again.*

11. Candidates who pass the *vivá voce* examination, but fail in any of the three papers or in Aural Tests, may, at a subsequent examination, take those sections in which they have failed at a fee of One Guinea for each paper and One Guinea for Aural Tests.

12. Candidates who hold the Diploma of the L.R.A.M. Examination will be exempt from the Aural Tests.

13. Candidates must accept without question the award of the Examiners, and neither the Principal, the Secretary, nor the Examiners are authorised to enter into correspondence as to the reasons for the result communicated. No information other than "Pass" or "Fail" will be given.

14. The Authorities of the Royal Academy of Music reserve the right to refuse any entry for the examination, and to change or add to the above regulations from time to time as may be found desirable.

N.B.—*The above Regulations apply only to the current Academic Year, 1934-35.*



## PART I.

### PAPER-WORK.

Candidates whose Principal Study is a Musical Subject\* will work papers on :—

- (a) The General Principles of Teaching.
- (b) The History of Music from 1600 A.D. to the present day.
- (c) Elementary Harmony, embracing Triads, Dominant 7ths and 9ths, Passing notes, Suspensions and Appoggiaturas.

This may include the harmonization in 3 or 4 parts of a melody and a Figured or Unfigured Bass, the adding of a second melodic part to one already given, and the writing of part or the whole of a melody not exceeding eight bars in length.

Candidates whose Principal Study is Elocution will work a paper on :—

- (a) The General Principles of Teaching.
- (b) The History of English Literature from 1550–1650.
- (c) Technique of Elocution ; Prosody ; Poetics.

Three hours will be allowed for each paper.

These papers may include the writing of a short Essay on some relevant subject.

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\* Including Pianoforte, Organ, Stringed Instruments and Singing.



## PART II.

VIVĀ VOCE.

Candidates taking a Musical Subject\* will be required :—

- (a) To play or sing a piece of their own selection illustrating their ability in performance.†
- (b) To give a Demonstration Lesson on a Test piece supplied to them half an hour before the Examination.
- (c) To answer questions arising out of the lesson on :—
  - (1) Technique and Interpretation.
  - (2) Principles of Teaching.
  - (3) Repertoire.
- ‡(d) To undergo an examination on Aural Tests (see Syllabus of Licentiate Examination, 1934-35, p. 10.)

Candidates taking Elocution as Principal Study will be required :—

- (a) To recite a piece of their own selection illustrating their ability in performance.†
- (b) To give a Demonstration Lesson on a Test piece supplied to them half an hour before the Examination.
- (c) To answer questions arising out of the lesson on—
  - (1) Technique and Interpretation.
  - (2) Principles of Teaching.
  - (3) Repertoire.

\* Including Pianoforte, Organ, Stringed Instruments and Singing.

† Examiners may hear the whole or only parts of any prepared piece.

‡ Candidates who hold the Diploma of L.R.A.M. will be exempt from Aural Tests.

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## THE ROYAL ACADEMY OF MUSIC

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The Royal Academy of Music is centrally situated, close to Regent's Park, and is easily reached by the various Underground and Omnibus Services from all parts. It is also near to the Termini of the main line railways.

A complete training in musicianship is offered to students of both sexes, whether intending to take up Music as a profession or otherwise.

Seventy-five Scholarships, which include all subjects, are offered for competition, periodically.

All musical instruments may be studied, and the training includes courses in Opera, Orchestral and Ensemble playing, Conducting, Choir Training, School Music, Musical Appreciation, Elocution and Drama.

Students are not accepted for less than three Consecutive Terms. The Academic Year comprises three terms and extends from September to July, but Students are accepted for entrance at the beginning of each term and half term. They must take the full curriculum. This includes a Principal and Second Study, Classes in Harmony, Aural Training, Sight Singing, and attendance at the various Choirs, Orchestras, etc., as arranged.

Provision is made in the Junior School for those under sixteen years of age, whose general education occupies most of their time.

A restaurant is situated in the building for the convenience of the Students.

All information, prospectuses, etc., are obtainable, on application, from the Secretary.

L. GURNEY PARROTT,

*Secretary.*

*July, 1934.*

YORK GATE,  
MARYLEBONE ROAD,  
LONDON, N.W. 1.